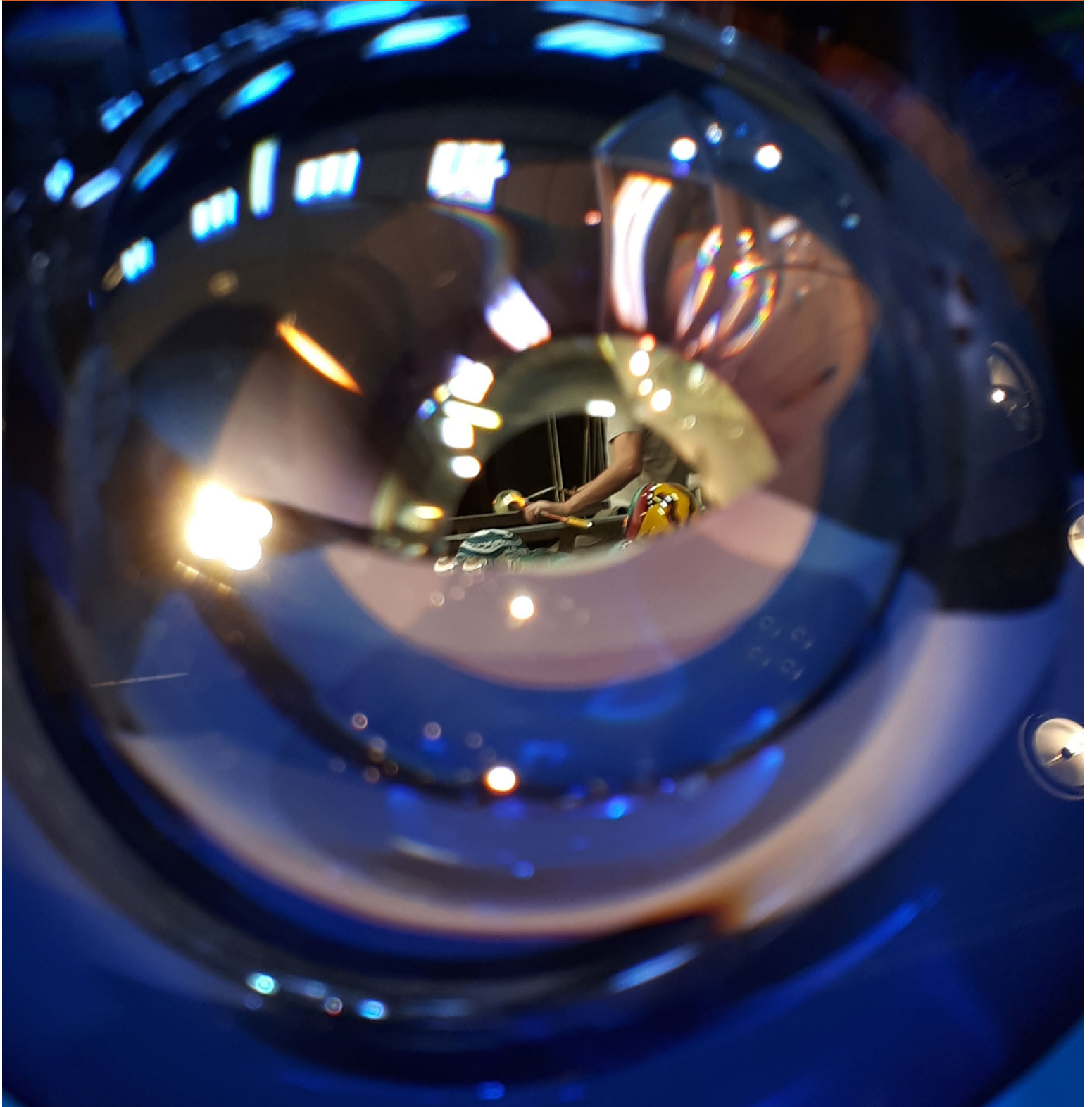


# LONDON CRAFT TRADE MISSION REPORT



Resident artist, Layne Rowe, seen working in the London Glassblowing studio, through the work of Tim Rawlinson. Photo: Maegen Black.



## Project Summary

After eight international meetings, nine extraordinary site visits and one very special event, the Canadian Crafts Federation / Fédération canadienne des métiers d'art (CCF/FCMA) educational mission to London, England was a resounding success. From February 28th to March 4th, 2019, seven leaders from the Canadian craft sector explored the London craft scene, building an arsenal of information and new networks for the future.

In partnership with our affiliate member, Craft Alliance / Alliance Métiers d'art, the CCF/FCMA organized an extensive itinerary exploring the UK Craft Council's Collect 2019 art fair and the broader London craft scene. As Craft Alliance is the Pan-Atlantic Trade Association representing the craft sector in Atlantic Canada, their expertise in cultural exports fuelled the market research components of the program, while the CCF/FCMA's role as a national arts service organization opened doors to increased international connections, leading to meetings not only with our British counterparts, but with representatives from Ireland, Scotland, France, China, Germany, and the Czech Republic. We were grateful for the openness with which these contacts shared their experiences and information, and look forward to continued exchange as we build new international plans.

"Visiting Collect gave us an opportunity not only to visualize how our own artists would fit in at this show in a more concrete way, but we also got to meet a number of different people from the UK Craft community who told us about several other opportunities to explore. After having visited London, I think the potential for bringing Canadian Craft to this market is even bigger than I initially thought." - Greg Toole

While the majority of our research was focused on Collect 2019, members of the Canadian delegation also met with World Craft Council (WCC) representatives to discuss Canada's place in this global network and international programs such as the WCC's International Craft Conference in 2020 and the Craft Cities nomination process - which is open to Canadian municipalities for consideration. Discussions of the Citizens of Craft program have led to a planned international cross-pollination in our podcast program, and information on research processes and project frameworks have been shared as examples to build from.

Our visitation to the Cockpit Arts studios site in Holborn sparked expansive conversations about incubator programs, information which has already





gone on to inform CCF/FCMA discussions and presentations on such programs here in Canada.

*"It was an honour to explore London's active and innovative arts community on behalf of the Canadian craft sector. Now, it is our responsibility to use the knowledge gained to make connections, open doors, and empower the Canadian craft sector to tap into the opportunities available."*- Maegen Black

Overall, the experience was extremely positive, with the groundwork laid for Canadian craft expansion in the UK. More than anything, what made this mission a success was the dedication of the delegation. These representatives covered extensive ground, investigating the feasibility and logistics of potential future projects and expanding the body of knowledge of UK based opportunities and systems in the Canadian sector. This information will inform and influence the national and regional positions and proposals regarding Canadian Craft activity in London for Craft Year 2020 and beyond.

## DELEGATION MEMBERS

**Maegen Black**, CCF/FCMA Director  
(maegen@canadiancraftsfederation.ca)

**Lori Burke**, Cape Breton Centre for Craft and Design  
Executive Director (lori@capebretoncraft.com)

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**Susan Hanrahan**, Craft Nova Scotia Executive Director  
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Operations Coordinator (greg@craftalliance.ca)



## Collect

Collect is described by the UK Craft Council, who organizes the annual event, as “the only gallery-presented art fair dedicated to modern craft and design... providing ...” an opportunity to discover and invest in exceptional work produced in the last five years by living artists, much of which is made exclusively for the Fair.”

Taking place from Feb 28th – March 3rd, 2019, over 13,000 visitors attended the event, including the world famous broadcaster and natural historian, Sir David Attenborough. With a record 45 participating galleries selling the work of over 400 artists from 13 countries.

COUNTRY	NUMBER OF GALLERIES
England	24
USA	3
France	3
Korea	3
Italy	2
China	2
Scotland	1
Spain	1
Czech Republic	1
Netherlands	1
Germany	1
Norway	1
Belgium	1
North Wales	1

Alongside the gallery presentations, *Collect Open* provided a platform for 15 individual artists to show ambitious and conceptual craft-led installations,

including 13 artists from England, and one each from Israel and Scotland. These works were for the most part larger-scale installations that varied in material, including textiles, leather, ceramic, metal, glass, wood and mixed media.

The Loewe Foundation Craft Prize is also showcased during Collect. A shortlist of 29 finalists (chosen from close to 2,500 submissions) are recognized for their fundamentally important contributions to the development of contemporary craft, with the submitted works presenting a diverse spectrum of techniques, media and modes of expression. NSCAD teacher and metalsmith Kye-Yeon Son was one of the finalists for the 2019 prize. Members of the CCF/Craft Alliance delegation attended an artist talk from 2018 winner Jennifer Lee. The 2019 finalists’ works are exhibited in Tokyo from June 26 to July 22, where the Craft Prize winner will be revealed. This year, the Canadian’s own Kye Yeon Son has been named to the shortlist.

Prior to the opening of Collect, Maegen Black conducted preliminary outreach, contacting all 45 contemporary galleries and organizations involved in order to establish a connection and inform the gallerists of the Canadian delegation’s attendance and attendance at the events. This opened doors to more conversation on the ground, and established a rapport that has continued beyond the end of the trade fair itself.

*Culled from interviews on site, the following information has been vetted by the Canadian delegation, ensuring the impressions shared are consistent and accurate.*





### **PRIMARY MEDIUMS REPRESENTED AT COLLECT:**

an extensive variety of material art was presented, with no single medium overbearing others. Ceramic, Glass, Metalwork and Jewellery were highest in number, with Wood and Furniture in a variety of mediums as an estimated second. Smaller showcases of Textiles and Leatherwork were also included, as well as a solid variety of mixed media works. The Collect curators appreciate seeing new/different mediums, for example, the Leather vessels displayed in the contemporary Korean gallery, and strive to achieve a balance across the show. It is important to note is that at least **70% of your display pieces** must have been created within the previous 5 years.

### **SCALE:**

There was diversity in scale with some larger installation pieces displayed, but the vast majority of individual works presented by the galleries would fit within a 3m × 3m square scale. At an approximate range of 25% small, 50% medium, 20% large and 5% installation scale, the works selected and the displays chosen turned a vast open space into well balanced, integrated, intimate showcases.

### **DISPLAY:**

No one gallery felt overpowering or particularly all-encompassing over the others, save for the few that utilized bold colours for their walls (such as the entirely green gallery by the Todd Merrill Studio, USA, and the bold red wall in the Icheon Ceramic gallery from South Korea). Most displays were housed in the standard “white cube” style, with their plinths and shelving making each arrangement distinctive.

### **NUMBER OF ARTISTS PER GALLERY:**

An estimated range of 15 - 36 artists per gallery (Craft Scotland: 15, Ateliers d’art de France: 18, Vessel Gallery: 20, CCA 36). However, those with fewer artists represented often showed more pieces by each artist. For example, Craft Scotland has 15 artists, but each showed between 3 and 12 pieces, for a total of 86 pieces, just over half of which consisted of jewellery pieces. It was generally suggested through conversation that the galleries don’t want to deviate too much between mediums within their booth. Having variety is good, but too much means the work will just get lost in the mix. The best approach is to try and develop a concise collection of complementary works.

### **STAFF REQUIREMENTS:**

Given the amount of space allotted/expected amount of work, and considering the short amount of setup time (1 ½ days, compared to 3 days at SOFA) a dedicated staff of 3-4 would be recommended for setup and tear-down.

### **SPECIFICS FOR FOREIGN GALLERIES TO CONSIDER:**

Several galleries expressed not having the need for a UK-based sales agent. We need to research whether this is actually the case for all international galleries, or only those who also have businesses based in the UK. Initial research seems to suggest a Visa would be required by the person handling sales in the booth.

### **RECOMMENDED SHOW LOGISTICS:**

Most if not all the galleries brought their own custom displays, many opting for wooden slat style plinths or metal frames with flat surfaces. All were designed specifically for easy onsite construction as well as flat packing and shipping. The Ateliers d’Art de France had



a particularly nice, clean and open while also sturdy set-up. Collect employs a preferred carrier for receiving and delivering to the gallery. Information on the carrier and display rental is included in the exhibitor package.

### **ALTERNATIVE FAIR OPTIONS:**

Most galleries reported that Collect was their primary art fair, if not their only art fair. Many previously reported an interest in SOFA Chicago, but felt that Collect was a better outlet for their work and a higher return for their investment. One gallery specifically recommended the JOYA Barcelona Art Jewellery & Objects fair, while others indicated they were building a presence at the Art Basel fair in the USA. Other fairs suggested include; Maison & Objet, (Paris, January); London Craft Week (UK, May); London Design Week (UK, September); and Milan Design Week (Italy, April).

### **RECOMMENDED PRICE RANGES:**

One glass sculpture gallery identified their preferred price ranges for the vast majority of their work at Collect being in the £3,000 – £4,000 pound range, with just a few larger price-point pieces at the £15,000 pound range. Craft Scotland pricing ranged from £350 – £14,000 pounds, with most jewellery ranging on the lower end (£350 – £500 and £500 – £1000), about half their stock priced between £1,000 - £2,000 pounds, a handful between £5,000 – £10,000 and just two pieces over £10,000 each.

### **ADVICE FOR NEW GALLERIES TO CONSIDER:**

- The majority of sales for galleries occur during the private viewing events of the show, so it is important to put time into reaching out and marketing to these potential buyers. Research those that carry the types of artwork you are planning on bringing and contact them ahead of the show to invite them to your booth.

- The selection process for new galleries takes place at the end of May, with a one-month turnaround for acceptance. There is a 10% discount for early bird registration.
- The selection process for specific works to be displayed is held 6 to 8 months in advance of the next year's event. At least 70% of the work shown by each gallery must be made within the last 5 years, and many galleries have work commissioned specifically for the show each year, adding a sense of cache to the event for collectors looking for unique and new work. There were several galleries showing secondary market work – Lucie Rie was featured in one gallery space.
- There is an interest in maintaining steady representation as well as newcomers, in order to keep the work fresh and ever-changing.
- Collect organizers specifically stated that they have a core of wood, glass, and ceramics, but are also very open to new and innovative materials. They help to coach new galleries with their selection process, to help refine the final pieces chosen and to help organizations develop an appropriate budget and plan.
- Collect provides a comprehensive exhibitors' guide to help demystify the process.
- Collect works with a recommended shipper (EBIS), who delivers crates directly to your gallery space on site. It is a very tight unpacking and installation schedule, with just one full day and a morning session to complete the process. This should be taken into consideration when selecting works, to ensure the work shown can be installed in this short time-frame.





Enemark & Thompson, *Temptation III* and *Temptation I*. Represented by Vessel Gallery, UK.  
Photo: Maegen Black.



- Generally, artists are welcome to come to the events and participate in activities, but all the artists showcased do not have to be in attendance, and care should be taken not to crowd the gallery space so that visitors and collectors can experience the work directly.

### CHANGES EXPECTED FOR COLLECT 2020:

After 5 years at the Victoria & Albert and ten years at Saatchi Gallery, the location for Collect will shift to Somerset House in 2020. This will allow for expanded floorspace, as the building is quite a bit larger than Saatchi, with two stories oriented around a large, outdoor cobblestone square. Somerset House would be more compartmentalized, with galleries occupying different rooms within the building rather than the open-concept floors of Saatchi. Though all the galleries we discussed this with (as the news of this change was very fresh during our mission) were confident they would participate in the 2020 events at the new location, concerns were expressed about this compartmentalization, potential for crowd bottlenecks, and the lack of professional gallery level lighting/uneven floors in the new space. All this information is being provided to the Craft Council for consideration and planning in the lead up to next year's events.

One of the overarching goals of Collect, from the perspective of the UK Craft Council, was to raise the price points for contemporary fine craft at the gallery level. This has been a success, and they continue to organize the project as it is a benefit for the artists, the galleries, their sponsors and partners, and the sector as a whole, both in the UK and internationally.

In order to do this, they organize a significant amount of VIP programming, including special access

programming for collecting institutions and independent collectors. Starting with an exclusive preview for collecting institutions like the Victoria & Albert Museum (V&A), a second VIP event exclusively for design companies and industry events for invited guests, and a series of four VIP pre-opening guided tours for V&A patrons in the early morning before the show opens to the public. They have also arranged tour & dinner events, which connect collectors and patrons to the craft council community. Marketing is aimed at VIP members of insurance companies, banks, etc. Where passes to special events at Collect are provided as a membership benefit. This, plus promotions to the arts sector and the general public continues to grow the audience for Collect throughout its annual run.

## UK Craft Council

The UK Craft Council is not only the main organizing body of the Collect event, they also conduct year-round programming to bolster craft in the UK. As they describe in their mission, they "harness the power of craft to champion new makers, empower new making, and inspire new audiences". They do this under the umbrella of their stated goal, "to make the UK the best place to make, see, collect and learn about contemporary craft". It is interesting to note that while the focus of their activity is, of course, to bolster the craft of UK based makers, they do not restrict their overarching goal to working with or on UK craft only – their purpose is to make the UK the best place to EXPERIENCE craft. This allows for a wider focus on engaging with the International craft community.

Not only does the UK Craft Council conduct major programs like Collect, they also publish *Crafts* magazine, host an online resource and learning programme, including their permanent and "handling"







**"The British Crafts Council is very keen to develop international links... We are also keen to use Collect as a platform for craft organizations globally to promote their work so our round-table was invaluable in understanding better your programmes and interests." - Rosy Greenlees**

Aside from the meetings held around and within the Collect-based programming, the Canadian contingent visited other London-based craft organizational institutions to gain a broader understanding of the UK craft scene, and to increase networks in the region. The following organizations opened their doors and provided insights of value to the Canadian craft sector at large.

## Cockpit Arts

The delegation's visit to Cockpit Arts was inspired by a growing desire to see more incubator/residency supports created and expanded in Canada. The CCF/FCMA first became aware of the Cockpit Arts program through outreach from the British Craft Council, when Annie Warburton visited Canada and gave a presentation at our national Placemaking conference in Halifax in October 2018. Encouraged by our colleague, Jenna Stanton (Executive Director of the Alberta Craft Council), who recently studied in England, we sought to increase connections by visiting one of the two Cockpit Arts locations in London.

Meetings with Cockpit Arts Staff Sandie Mattioli, Head of Development, and Annie Warburton, Chief Executive Officer, allowed for extensive discussion on the systems Cockpit have developed, as well as the challenges they face and future planning for the organization. A tour of the Holborn studio

facilities introduced us to a number of craft artists who have a range of experience in the system, all of whom had glowing reviews of the support and development they've been able to access to improve their craft and their business acumen.

Cockpit is about more than just studios, it's about development, business incubator support, vision: the full picture of creative and logistical components of craft business development. Their key message is: "Making it in London". As studio prices increase, makers are priced out of London, but Cockpit aims to prove that makers belong there.

**"It was a pleasure to welcome the delegation of Canadian craft organisations. We have a shared passion for craft and many areas of common endeavour. Our lively discussion touched on some of the challenges we face in supporting craftspeople to meet their full potential, and the face-to-face meeting meant we were able to discuss these issues and exchange information to the benefit of us all. We look forward to the opportunity to build on the connections we forged."**  
- Annie Warburton

Altogether, Cockpit's two locations (in Holborn and Depford) support up to 170 artists working in 23 different disciplines. The Cockpit Arts site is owned by the London Borough of Camden and maintain a lease agreement with Cockpit Arts for the Holborn buildings.

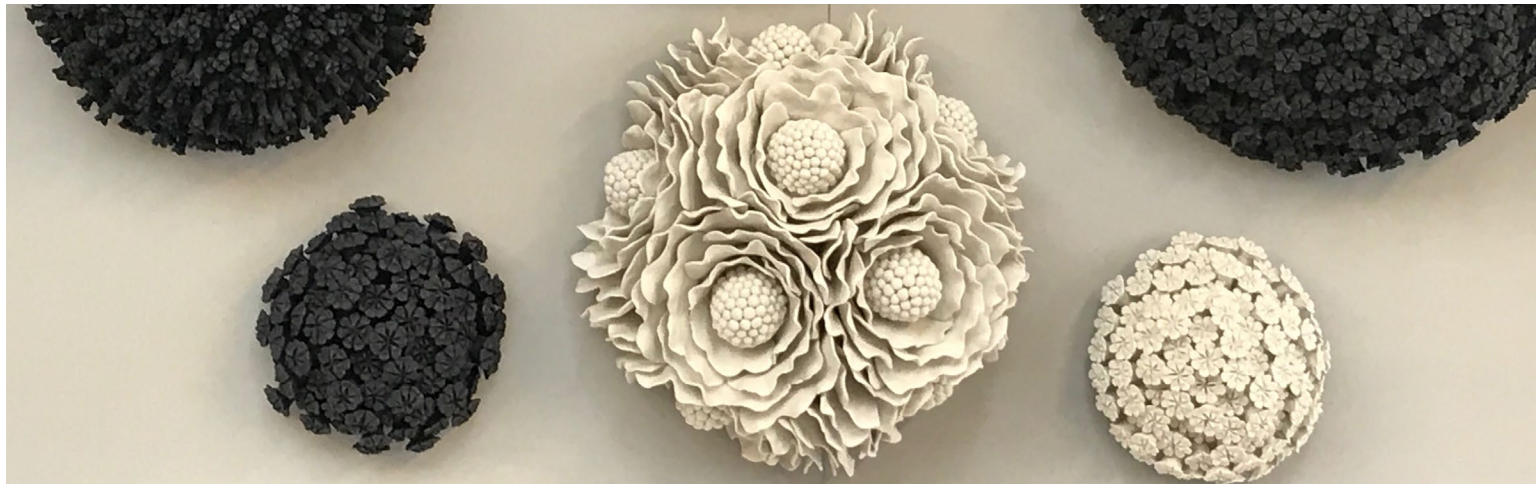
Cockpit Arts is a social enterprise and is able to access and provide significantly reduced rents in an extremely attractive area of central London. Cockpit is the only incubator program of its kind for craft in the region, and estimates that it takes up to 7 years for craft business-





Claire Linder, *Enchevetrement Vertical No3*, stoneware. Represented by Ateliers d'art de France.





es to achieve financial sustainability. There is no limit to the number of years a single artist can work with Cockpit, as they do not have an exit policy – this has allowed some artists to stay in the space for as long as 15 years or more. This strategy allows for a broad mixture of experience, purpose, and business development to take place, and for longer-term residents to become mentors for newer members of the program. There are several awards for artists to access, with newer residents accessing more support, and in some cases a tiered system of advancement where the support lessens, as the makers increase their success levels and expand their craft businesses.

All makers are responsible for the provision of their own equipment. Cockpit and its makers have benefited from the support of funders who have provided key equipment for the shared use of those practising specific disciplines (for example a leather hub and shared looms in a weaving studio). With the exception of these spaces, makers are provided with studio space and the proper outlets for craft equipment to be installed.

One of the most original aspects of Cockpit is their Business Incubation Team, who provide one on one support for residents to develop their businesses and reach their goals. Once every 12 months, makers are required to complete a partnership review survey – this material is compiled into the “Cockpit Effect”, which documents the results of the programming. They continue to work toward more formal and regular statistical collection practices, and to expand their anecdotal information gathering.

#### **A selection of the 2019 Cockpit Effect results identifies the following impressive impacts:**

- 80 makers generated sales of £4.1M (over \$7 million Canadian)

- 58% of their makers exported £843k (over \$1.4 million Canadian)
- 68% of makers developed new products
- 23% of makers paid themselves more than the previous year
- 42% gained a new major stockist
- 37% were selected for a major selling event outside Cockpit

The programming for Cockpit looks outside of the making practice and internal development as well. Twice a year, they host [Open Studios](#), where the public can freely access all the spaces and artists are able to present and sell their work directly from their studios. In June, this event is free to attend and in November, they charge a £5 pound entry fee. (A fun tip for those marketing programs in public or shared spaces – always promote upcoming events on the inside of bathroom stall doors. A captive audience!) Attendance at the Summer Open Studios events tend to average 2,600+, while Winter Open Studios events welcome in the range of 4,100+ visitors.

Additional outreach activities will include feasts, film nights and other such activities to help them reach new audiences, targeting in particular the millennial generation, who they say gravitate to the provenance and story behind craft pieces. Telling the story is an important aspect of the residency programming: in addition to the Cockpit Effect report, Cockpit Arts succeeds in promoting artists and programs through regular storytelling via news stories, artist profiles and blogs on their website. A visual overview card demonstrating statistics on sales growth, exports, diversity and participation in public activities is also circulated through social media to raise awareness. In order for artists to apply for Cockpit, they are to





submit materials online, including 5 recent photos of their work, which must showcase their craft skill, must not be batch productions but one of a kind work, and an idea of what they want to work toward, whether it is a commercial track or a gallery focus. Both of these directions (or a combination of the two) are acceptable, they just need to be craft focused and sustainable. The artists are expected to demonstrate some concept of a business structure as part of their proposal.

Cockpit Arts is funded through a mixture of grants, sponsors and foundations who support the operational costs of the programs and extensive awards for the studio holders. Some awards offer a fully paid residency program for a year, subsidized studio fees, and often a scaled level of support (for example, free studio space in year one, 2/3rds of the cost covered in year two, and 1/3rd in the final year of support). Studio rents (whether paid by the artists or through awards) cover all incubation services provided including workshops, coaching, etc. The general cost of studio spaces ranges from 2,000 – 4,000 pounds per year depending on the space required. The intention of all these programs is to help artists incrementally but effectively level-up their capacities in order to develop or expand their craft businesses.

Additionally, Cockpit has to date had an extensive Apprenticeship program that assists their residents with hiring apprentices. There is a “war on unpaid work” in the industry, so Cockpit ensures that all apprentices are paid and paid a living wage as per the [“London Living Wage”](#) requirements. They work with sponsors and donors to help support this activity, including a recent apprenticeship funded by an organization focused on economic and social improvement for deprived regions which will lead to the hiring of a new apprentice from this identified area, in the borough of Lewisham where the Deptford



studios are based.

As part of the delegation’s tour of Cockpit Arts, we were introduced to a variety of artists who have space in the building. Below are a case-study snapshot highlighting a few artists’ experiences:

#### [JUDY BENTINCK](#), Milliner

Focused on modern design with traditional couture roots, Judy trained with the Queen Mother’s Milliner for 2 days a week for 18 months.

Often her clients come to her with an outfit, and she makes something unique for them either in felt, straw or fabric. (Fewer felt hats now, due to changes in weather.)

Once she built up a clientele, she needed a studio space. After starting at Cockpit Arts, she has grown significantly: designing, making, and teaching. She has now been there for 16 years, and acts as a mentor for emerging practitioners.

#### [VANESSA HOGGE](#), Ceramist

A ceramic artist working in black stoneware and porcelain, Vanessa took a twenty-year break from making. When she re-started, it was in her kitchen with a small kiln.

Since starting at Cockpit with a single year of free space, she started to spread her wings, describing it as “an incredible experience”. She has been able to expand the scale of her work (previously limited by the size of her kitchen-based kiln), and has since been featured in Oprah magazine, leading to the purchase of 17 pieces by an American collector.

Thanks to the business acceleration programs at Cockpit, which helped her set prices and organize her



business (they even run an intellectual property rights workshop), she is doing fewer craft fairs, but selling at higher level shows – less work, with more returns.

### **TANIA CLARKE HALL, Jeweller**

Originally a chemist, Tania returned to school for a second degree. One year after her craft education graduation, she moved to Cockpit Arts, and has been there for over a decade now.

Focused on leather jewellery, she uses bookbinding and leather tooling skills to create work that sells at the gallery level and in some high-end retail shops.

Not only is jewellery her second career, she is now in a second career of jewellery itself, having shifted from lower price-point work in larger volumes to the higher-price point work in lower volumes, selling her work in the high end jewellery market Cockpit supported her practice so she could grow and shift, allowing for the acknowledgement that the way she was working was “dying”, and that she needed to shift her talents to continue to find success, which she has.

## **Canada House**

The Canadian delegation met with Simon Anderson of the High Commission of Canada’s Public Diplomacy Section.

Canada House is based in Trafalgar Square. Approximately 15,000 people visit the gallery per year.

While the Canada House Gallery space was quite small in scale (approximately 9m x 7m, with a ceiling height of 3.4m) it offered extensive security. Visitors must sign in through a metal detector and provide ID. The small footprint and increased security may lend itself well to a contemporary jewellery exhibition in this space.

The Canada Council for the Arts is now working with Canada House on the selection of exhibits for this space, with a [call for expressions of interest due April 2nd, 2019](#). Specifically, this call for entry requires an institutional partner – either public or private – including museums, galleries and collections based in Canada or the UK. Proposals must engage with one or more of the following international priorities of the government of Canada:

- Diversity and Inclusion
- Human Rights, including gender equality, women’s rights, LGBTQ2+ Rights
- Indigenous Reconciliation and Expression
- Environment (Climate/Oceans)
- Innovation

The Canada House Collection includes extensive representation of contemporary fine craft artists work from across Canada, though this is not the focus of the Gallery space. Artists represented include Anna Torma, Laura Vickerson, and Janice Wright Cheney (textiles), Lisa Samphire and Tyler Rock (glass), Stephen Hogbin and Ken Anderson (wood), Brendan Tang, Steve Heinemann, Bruce Cochrane, Greg Payce, and Karen Burk (ceramics), etc. The collection itself is a great representation of contemporary fine craft, and more research may be required to identify whether Craft Year 2020 could be an impetus to expand the craft collection for permanent display in Canada House more-so than a temporary gallery exhibit.

## **Contemporary Applied Arts**

Established in 1948 to support and encourage the making of craft in Britain and to keep them in the public eye, CAA now represents approximately 350 U based designer-makers spanning the entire spectrum





of craft. The organization is a registered charity, with a high-profile patron: His Royal Highness Prince Philip, Duke of Edinburgh.

They are planning to relocate in the next year, hoping to stay in a central London area – perhaps closer to Cockpit Arts area of Holborne.

CAA participated in Collect and London Design Week in 2019. Their Collect showcase celebrated the 70th anniversary of the organization, showcasing the work of 36 craft artists working in ceramics, furniture, glass, jewellery, metal, paper, textiles, and wood. They also hosted [two booth talks at Collect with Alice Kettle](#).

CAA runs an “Item of the Week” program where a unique item is available for purchase through their online shop only, not available at any other retailer. They also offer registry services and engagement/wedding ring connections for those seeking custom design work.

CAA also utilize the Arts Council England initiative: [Own Art](#), which makes buying art easy and affordable through interest free loans from 250 to 25,000 pounds. Payment for works can then be spread over a 10-month period. This program is operated by Creative United in partnership with Creative Scotland, Arts Council of Northern Ireland and a credit provider, Hitachi Capital Consumer Finance.

## **Contemporary Ceramics Centre**

The Craft Potters Association (CAA) was formed in 1958 to promote the work of its members and to increase public awareness of contemporary studio pottery, opening their first small shop in Soho, in London’s West End. As the membership grew, the Craftsman Potters’ Shop and Gallery moved around the corner to a larger premises on Marshall Street.

Ceramic Review Magazine was launched, becoming a respected international journal, reflecting the diversifying scene in contemporary pottery and ceramics. In 2010, the CPA opened the Contemporary Ceramic Centre in Bloomsbury, opposite the British Museum, bringing the shop, the offices of the association and the magazine under one roof for the first time, and with room to create a dedicated gallery space for a changing programme of shows of the very best artist potters and ceramic artists.

This retail space, which rotates the work of 350 ceramist members throughout the year. With an online gallery of their current exhibits, this gallery space showcases British and International ceramic artists.

Recently becoming a member of the International Academy of Ceramics, the CPA today has a membership of over three hundred Selected and Fellow members and over seven hundred associates, and through its businesses, events and activities continues to be a standard bearer for excellence in British studio ceramics.

While the ceramics centre is run by the British Craft Potters Association, the BCPA also own and manage Ceramic Review magazine and the Ceramic Art London exhibition. They also run a series of ceramic markets and fairs in the UK throughout the year.





Carolein Smit, *Tattooed Ape*, ceramic. Represented by James Freeman Gallery, UK. Photo: Greg Toole.





## Resources of Interest

### [COLLECT / CRAFT COUNCIL](#)

Find more information on the full scope of the British Craft Council's activities, including Collect, Crafts Magazine, etc. See also:

The Craft Council's [short video](#) of Collect 2019

[TRT World's video](#) on site at Collect 2019 and the 2019 [catalog](#).

[The Loewe Foundation Panel Discussion at Collect 2019](#): featuring 2018 Loewe Prize Winner, Scottish ceramist Jennifer Lee, Director of Collections at the V&A, Antonia Boström, and President of the LOEWE Craft Prize jury, Anatxu Zabalbeascoa.

### [COCKPIT ARTS](#)

Learn more about the artists of Cockpit Arts as well as the organizational systems, residencies, awards and opportunities. A detailed study on the organization's impact on the artists they serve is available for download, titled "[The Cockpit Effect](#)"

### [NEW CRAFTSMAN](#)

Provides information on their history, the makers they represent and the exhibitions/bespoke work conducted on site.

### [LONDON GLASSBLOWING](#)

Includes [videos of all the artists represented by the gallery, including Peter Layton, the founder](#).

[Video of Tim Rawlinson](#) (artist featured in the cover image is the artist who is doing the glassblowing is Resident Artist Layne Rowe)

### [CONTEMPORARY CERAMICS CENTRE](#)

With an online gallery of their current exhibits, this gallery space showcases British and international ceramic artists.

### [CANADA HOUSE GALLERY AND COLLECTION](#)

Explore the collection of Canada House and find information about their gallery exhibitions.

### [CONTEMPORARY APPLIED ARTS](#)

Discover the 350+ artists represented by the CAA, as well as an archive of exhibition information going back to 1997.

### [SAATCHI GALLERY](#)

The current Location of Collect 2019. See information on their full exhibition program throughout the year.



### [SOMERSET HOUSE](#)

The new location of Collect 2020. Find out more about the exhibit space, events on site, and the shops/restaurants that line the square of Somerset House.

### [LOEWE FOUNDATION](#)

(pronounced "low-eh-ve")

Meet the Loewe Craft Prize winners and shortlisted artists from around the globe since 2017. Includes high quality, topical videos on "What is Craft?", "Can a Craftsperson Also Be an Artist?", "Craft vs. Stuff", etc.

### **OTHER ART TRADE FAIRS OF INTEREST:**

[SOFA Chicago](#)

[Art Basel](#) (see also [this video here](#))

[Design Miami / Basel](#) (see also [this article here](#))

[Joya Barcelona](#) (see also [this video here](#))

[London Design Week](#)

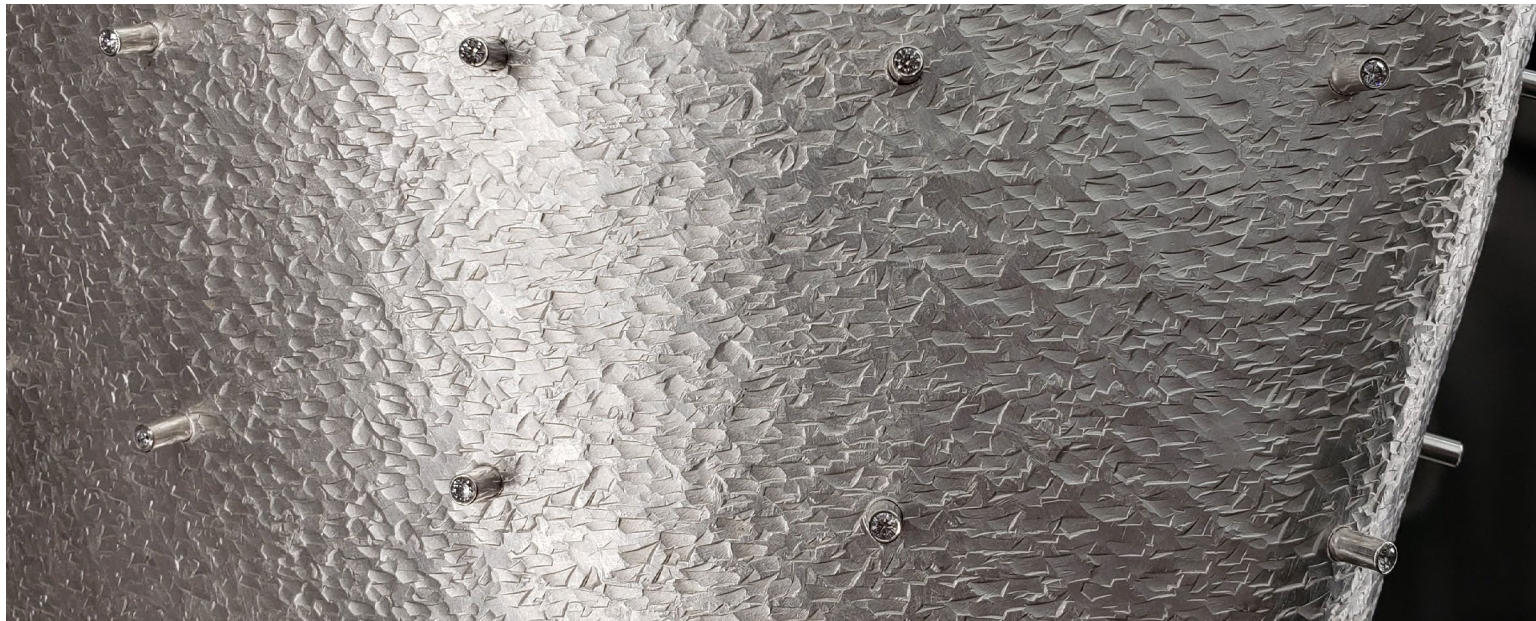
### [Michelangelo Foundation](#)

Based in Geneva, Switzerland, The Michelangelo Foundation is an international non profit celebrating and preserving master craftsmanship and strengthening its connection to the world of design.

Including conferences, workshops, demonstrations and displays of European craftsmanship, the Foundation launched the Homo Faber event in September 2018. There is excellent [online documentation of the catalogues from this inaugural event](#).

The Foundation shares their Criteria for Excellence, outlined by 11 keywords and definitions: authenticity, competence, craftsmanship, creativity, innovation, interpretation, originality, talent, territory, tradition, and training. These are explored [in short form on their site](#) and in more detail through Alberto Cavalli, Giuditta Comerci and Giovanna Marchello's study, [The Master's Touch](#).





## Epilogue

Bernard Burton of the Craft Alliance returned to London in May 2019 on a follow-up mission and met with Toby Brundin, Director of the Craft Potters Association and organizer of Ceramic Art London. In Bernard's meeting with the Director, he learned more of the exhibitions and the magazine. Craft Alliance plans to work toward having several Atlantic Canadian Ceramist apply to attend Ceramic Art London 2020. It is possible that any artists accepted to Ceramic Art London could also participate in the potential Canadian project at Collect. Toby Brundin also indicated that there are opportunities to have magazine articles written about Canadian ceramists for the magazine, as they are considered an International publication.

### ADDITIONAL RESOURCES

[Ceramic Art London](#)

[Craft Potters Association of Great Britain](#)

[Ceramic Review Magazine](#)

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